



Royal Academy of Music.

YORK GATE. MARYLEBONE ROAD. N.W.-1.

Principal :

SIR A. C. MACKENZIE, K.C.V.O., Mus.D., LL.D., D.C.L., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT.

STUDENTS' CHAMBER CONCERT

AT

DUKE'S HALL

On Wednesday, March 5th, 1924, at 3 o'clock.

PROGRAMME

PRICE THREEPENCE.

... PROGRAMME ...

II. TRES CALME
III. SIMPLE ET SANS HÂTE } —from Pianoforte Quartet in A Ernest Chausson

Miss PHILLIS TATE†, MR. HUGO RIGNOLD, Miss CONSTANCE RICHARDS,
and Mr. DOUGLAS CAMERON.

FIRST BALLADE—Pianoforte York Bowen*

Miss RENE COOK.
(Stokes Scholar.)

SONG—"The Young Nun" Schubert

Miss ETHEL BARKER.
(Accompanist, Miss DORIS SHEPPARD.)

FIRST MOVEMENT FROM SONATA IN F SHARP MINOR (MS.)—Pianoforte Reginald King
(Macfarren Scholar.)

Mr. REGINALD KING.

POLICHINELLE SERÉNADE } —Violin Kreisler
CAPRICE VIENNOIS }

Mr. HUGO RIGNOLD
(Associated Board Exhibitioner.)

SONG—"The Willow" Goring Thomas*

Miss MARGARET WILKINSON.
(Accompanist, Miss MABEL JOHNSON.)

TWO PIECES (MSS.)—Flute, Horn, and Pianoforte *Kathleen Valmai Summers*
(Student.)

MR. WILLIAM ALWYN, MR. ALFRED CURSUE, and Miss MADELEINE WINDSOR.

RECITATION—"The Blessed Damozel" *Dante Gabriel Rossetti*

MISS GLADYS LONDON.

"LE SOIR"
"UNE COURSE"} (Op. 21)—Pianoforte *Felix Blumenfeld*

MISS KATHLEEN DUNN DAVIES.

SONGS—{"The Early Morning"
"Gipsies"} *Graham Peel*

MISS MURIEL CLARK.

(Accompanist, Mr. ERIC OPPENHEIMER.)

FIRST AND SECOND MOVEMENTS FROM SONATA IN A MAJOR—
Violoncello and Pianoforte *Beethoven*

MR. DOUGLAS CAMERON and MR. HARRY ISAACS.

PRELUDE }
TOCCATA } —Pianoforte {*Ethel Barns**
{*York Bowen**

MISS MYRA ISON.

STRING QUARTET IN D MINOR, No. 2 (Op. 41) *York Bowen**

MISS IVY RAINIER, MR. J. DE ROODE, MISS ENID BAILEY,
and Miss DORIS VEVERS.

* Ex-Student

† With whom this Subject is a Second Study.

CHAPPELL CONCERT GRAND PIANOFORTE.

An Appeal

THE ROYAL ACADEMY OF MUSIC, oldest of all the schools devoted to musical education in this country, has been compelled to issue a public appeal for funds. Hitherto the Academy has been largely supported by private subscriptions and donations; throughout a century of activity the nation at large has never been asked for help. But the growing interest in native music, and the constant increase in the numbers of those who seek admission to the Academy, have made the provision of a small theatre, wherein British Opera may be adequately studied and performed, a matter of urgent necessity.

The Academy itself and its patrons have subscribed to the full extent of their resources, but a balance still remains outstanding for which your contributions are asked. This balance amounts to £17,000.

No doubt the calls upon your generosity are many. Yet the just claims of British music, so long neglected by the world, cannot now be denied. There is a patriotism in Art, and I am confident that no one who loves music—and who does not?—will refuse the slight self-sacrifice that may be the price of his help.

A.C. Machenye

Principal,

THE ROYAL ACADEMY OF MUSIC

SUBSCRIPTION FORM.

To the Secretary of the Royal Academy of Music, Marylebone Road, N.W.1.

I enclose cheque for £.....I promise to give £.....as a contribution
to the Building Fund for the Centenary Theatre.

Name.....

Date.....

Address.....

Cheques and Postal Orders to be crossed Westminster Bank, Ltd.



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SIR A. C. MACKENZIE, K.C.V.O., Mus. D., LL.D., D.C.L., F.R.A.M., F.R.C.M.

Acting Principal—JOHN B. McEWEN, M.A., F.R.A.M.



PHOTO BY ALEX. CORBETT

STUDENTS'

ORCHESTRAL CONCERT

AT

QUEEN'S HALL

On Friday, July 11th, 1924, at 3 o'clock.

Conductor - SIR HENRY J. WOOD, F.R.A.M.

: : Programme. : :

OVERTURE "CARNEVAL ROMAIN" (Op. 9) Berlioz

"SCOTTISH" CONCERTO (Op. 55)—Pianoforte and Orchestra Mackenzie*
 2nd Movement—*Molto Lento*. 3rd Movement—*Allegro vivace*.

RENE COOK.

"NON PIÙ DI FIORI" (*La Clemenza di Tito*) Mozart

MARGARET HALE.

Corno di Bassetto obbligato—Mendelssohn Draper.

VIOLIN CONCERTO IN E MINOR (Op. 64) Mendelssohn

1st Movement—*Allegro molto appassionato*.

ENID BAILEY.

"THE BLESSED DAMOZEL"—For Female Voices, Soli, Chorus and Orchestra Debussy

Soloists—Soprano, BARBARA PETT FRASER; Mezzo-Soprano, ETHEL BARKER.

THE CHOIR.

The blessed damozel leaned out
 From the golden bar of Heav'n;
 Her blue grave eyes were deeper far
 Than the depth of waters stilled at even.
 She had three lilies in her hand,
 And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,
 No wrought flowers did adorn,
 But a white rose, a rose of Mary's gift,
 Meetly for service worn;
 And her hair lying along her back
 Was yellow, yellow like ripe corn.

Around her lovers new met,
 'Mid deathless love's acclaims,
 Spoke evermore among themselves
 Their rapturous new names;
 And the souls mounting up to God
 Went by her like thin flames.

And still she bowed herself and stooped
 Out of the circling charm;
 Till her bosom must have made
 The bar she leaned on warm,
 And the lilies lay as if asleep
 Along her bended arm.

It was the rampart of God's house
 That she was standing on;
 By God built over the sheer depth
 The which is space begun;
 From the fixed place of Heav'n she saw
 Time like a pulse shake fierce
 Through all the worlds.

I wish that he were come to me,
 For he will come.
 Have I not prayed, prayed in Heav'n?
 On earth, O Lord, O Lord,
 Has he not prayed?
 Are not two prayers a perfect strength?
 And shall I feel afraid?

When round his head the aureole clings,
 And he is clothed in white,
 I'll take his hand and go with him
 To the deep wells of light.
 We will step down as to a stream
 And bathe there in God's sight.

We two will lie i' the shadow of
 That living mystic tree
 Within whose secret growth the Dove
 Is sometimes felt to be,
 While every leaf that His plumes touch
 Saith His Name audibly.

We two will seek the groves
 Where the Lady Mary is
 With her five handmaidens whose names
 Are five sweet symphonies,
 Cecily, Gertrude, Magdalen,
 Margaret and Rosalys.

He shall fear, haply, and be dumb,
 And then, then will I lay my cheek
 To his, and tell about our love,
 Not once abashed or weak;
 And the dear Mother will approve
 My pride, and let me speak.

Herself shall bring us, hand in hand,
 To Him round Whom all souls kneel,
 The unnumbered, solemn heads
 Bowed with their aureoles;
 And angels meeting us shall sing
 To their citherns and citoles.

And there will I ask of Christ the Lord
 Thus much for him and me:—
 Only to live as once on earth
 With Love—only to be
 As then awhile, for ever now
 Together, he and I, together.

She gazed and listened, listened, and then said
 Less sad of speech than mild,—
 All this is when he comes. She ceased.
 The light thrilled to her, filled
 With angels in strong level flight.
 Her eyes prayed and she smiled.

But soon their path
 Was vague 'mid distant spheres,
 And then she cast her arms along
 The golden barriers,
 And laid her face between her hands,
 And wept.

D. G. ROSSETTI.

CONCERT PIECE (Op. 23)—Pianoforte and Orchestra *Matthay**

BETTY HUMBY.
 (Elizabeth Stokes Scholar.)

"AVE MARIA" *Max Bruch*

JESSIE HEWSON.

CONCERTO IN C—For Two Pianofortes and Strings *Bach*

1st Movement—

3rd Movement—*Fuga*.

ANNIE D. WINTER.

WINIFRED H. BUCK

* Ex-Student.

CHAPPELL CONCERT GRAND PIANOFORTES.

THE ORCHESTRA.

First Violins.

Mr. PUGNET, J.
Miss BAILEY, E. M.
" BOWLBY, W. M.
Mr. CAVE, A. E.
" DE ROODE, J.
" FRASER, J. M.
Miss HAMBLETON, I.
Mr. HAMILTON, JOHN R.*
Miss HYMAN, M.
Mr. LOBAN, B.
Miss MARTIN, P.
" MONK, F. C.
" MOORE, E. M.
" PARRY, H. M.
" RAINIER, I.
" RICHARDS, C. K.
Mr. RIGNOLD, H.
Miss ROCHFORD-DAVIES, J.
Mr. SIDAY, E. A.
Miss STEVENSON, N.
" TATE, P.
" WAXMAN, M.
Mr. YAGER, M.
" ZIMMERMAN, A. A.

Second Violins.

Miss ALEXANDER,
" BACCA, M.
" BARCA, LILY H. L.
Mr. BURTON, P. C.
Miss COPPERWHEAT, W. W.
" DAY, A.
" EDMUNDS, F. E.
" GILBERTSON, H.
" HEINE, E.
Mr. HELLIER, C. N.
Miss HURD, J. L.
" JACOBS, BEATRICE
Mr. JENKINS, H. H.
Miss JONES, E.
Mr. KIRK, A.
Miss LEWIN, S.
" MAWSON, E.
" McDONALD, P.
Mr. REID, A. M.
Miss SMITH, G.
" TANTON, D. E.
" TERRELL, S.
" WINDSOR, M.
Mr. YOUNG, A. W.

Violas.

Mr. LOCKYER, J. T.
" BERLY, H.
" BLAKEMORE, A.
Miss BROWNING, I. M.
Mr. CLOAD, J. C.
Miss HENKEL, V. L.
" KNOWLES, F. G.
" PERMAN, H. M.
Mr. TAYLOR, W.
Miss VAN DER MEERSCHEN
" WINTER, A.

Violoncellos.

Miss READ, W.
" BOWLBY, M. E. M.
Mr. CAMERON, D.
Miss CURRY, M. R.
" FAGAN, S.
Mr. FARRANT, J.
" HEWLAND, A.
Miss HILL, K. M.
" JONES, K. P. C.
Mr. KILLICK, A. E.
" KUROSAWA, K.
Miss MULHOLLAND, J.
" PRENTER, K.
" RANSLEY, G. G. A.
Mr. SHINBAUM, J.
" STRATTON, R. E.
Miss VEVERS, D.
" WHEELER, D. E.

Double-Basses.

Mr. WINTERBOTTOM, C.
" CARRODUS, E. A.
Miss GREENISH, D.
Mr. HOBDAY, C.
" LODGE, H. E.
" POWELL, F. G.
" STANLEY, P. J.
" WHITMORE, E. W.

Flutes.

Mr. STAINER, C.
" ALWYN, WILLIAM.
" CARRODUS, W. O.

Piccolo.

Mr. CARRODUS, W. O.

Oboes.

Mr. GOOSSENS, L. J.
" McDONAGH, J. A.
" DUBRUCQ, E. J.
Miss GASKELL, HELEN

Clarinets.

Mr. DRAPER, H.
" DRAPER, M.
" EASTMAN, T. I.
" KEALEY, E. A.
" PURCELL, P. A.

Corno di Bassetto.

Mr. DRAPER, M.

Bassoons.

Mr. JAMES, W.
" ALEXANDRA, J. H.
" NEWTON, R.

Horns.

Mr. BRAIN, A. H.
" BRADLEY, F.
" BRAIN, A. E.
" CURSUE, A. J.
" GRAY, R. V.

Trumpets.

Mr. SOLOMON, J.
" BARRACLOUGH, W. L.
" PRITCHARD, E.
" ROBINSON, A.

Trombones.

Mr. STAMP, J.
" EVANS, R.
" GARVIN, A. T.

Tuba.

Mr. LANE, H.

Timpani.

Mr. BENDER, C.
Miss SZEMINANYI, L. A.

Cymbals, Triangle, etc.

Mr. GRADER, W. J.
" SCOTT, R.

Harps.

Miss DAVIS, A. S.
" WADE, M.
" HARBEN, N.
" MELHUISE, P. GWEN

Organ.

Mr. JONES, W. I.

Librarian.

Mr. RENAUT, W. E.

"REVIEW" WEEK LECTURES re ELOCUTION and DRAMA

DATE	LECTURER	SUBJECT
Dec 1937	Miss Lena ASHWELL	The Magic of Words
Mar 1937	Walter de la Mare	Meaning in Poetry
Dec 1936	Robert ATKINS	Shakespeare and the Theatre
Mar 1936	-----	-----
Dec 1935	Miss Vera BERINGER	Some sidelights on Speech
Mar 1935	Alban JEYNES	Shakespearean Tragedy
Dec 1934	W. Nugent MONCK	The performing of Shakespeare
Mar 1934	-----	-----
Dec 1933	Miss Ena GROSSMITH	The Voice artistic and commercial
Mar 1933	Walter de la MARE	The Prose of fact and of the imagination
" "	Alban JEYNES	The Film as an Art Form
Dec 1932	Miss Stella M. PEARCE	Costume in the Theatre
" "	Miss Esme BERINGER	The Psychology of Lady Macbeth
Mar 1932	-----	-----
Dec 1931	Miss Vera BERINGER	Vox Humana
Mar 1931	Miss Isobel McLAREN	The Value of Technique in Elocution
Dec 1930	Sir Nigel PLAYFAIR	Costume
" "	Alban JEYNES	Modern Verse, its aims and problems
Mar 1930	Miss M. St Clare BYRNE	The Theatre in Elizabethan London
Dec 1929	Miss Katie THOMAS	Appreciation and Interpretation of Poetic Literature
Mar 1929	Hubert GRIFFITHS	What the Modern Drama cannot do
Dec 1928	Walter de la MARE	Craftsmanship in Verse
" "	Kenneth BARNES	The Composer and the Dramatist
Mar 1928	A Lloyd JAMES	The Linguistic basis of Elocution and Song.
Dec 1927	Wilton COLE	Elocution, some hints on performance.
Mar 1927	Charles SISSON	Poetry and Music
" "	Lazcelles ABERCROMBIE	Versification
" "	Miss Lena ASHWELL	Art in relation to Life
Dec 1926	Ernest H. JENKINS	The Influence of the Romantic Movement in Literature, Art & Music
Mar 1926	Wilton COLE	Sound and Sense
" "	Lord GORELL	Music in Poetry
Dec 1925	Miss Katie THOMAS	The Spoken Word
" "	George Bernard SHAW	Music in the Theatre and elsewhere
Mar 1925	Hillaire BELLOC	The Classical Spirit

Dec 1924

" "

Sir Johnstone FORBES-
JOHNSTONE
A. Acton-Bond

An Actor's View of Shakespeare
Elocution and Diction



Royal Academy of Music.

FORTNIGHTLY CONCERT

On SATURDAY, OCTOBER 25th, 1924, at 3 o'clock.

No Repetition of a Piece,
or Recall of a Performer,
is allowed at these . . .
Meetings.

These Private Meetings are a part of the Educational Course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the Pupils in each other's progress. The performances challenge no public criticism, and strangers who are present are expected to hear them with indulgence.

The Doors will be closed during each Piece.

Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.	Names of Performers.	Names of Professors.
CHORALE IN B (MS.)—Organ..... <i>Owen Franklin</i> (Student)	Owen Franklin (Henry Smart Scholar)	{ Mr. Adam Carse, F.R.A.M. Mr. G. D. Cunningham, F.R.A.M.
SONG—"Nobil Signor"..... <i>Meyerbeer</i> (Accompanist, Gwen Edwards.)	Margaret Andrews	Miss Pitt Soper, A.R.A.M.
AIR VARIÉ—Violin..... <i>Henri Vieuxtemps</i> (Accompanist, Margaret Coupe.)	Elizabeth Mawson (Associated Board Exhibitioner)	Mr. H. Wessely, Hon. R.A.M.
WALDSTEIN SONATA IN C (Op. 53) (1st Movement)—Pianoforte... <i>Beethoven</i>	Jean Wells	Mr. Cuthbert Whitmore, F.R.A.M.
SONGS—{"Go, lovely rose" "The faithless Shepherdess"}..... <i>Quilter</i> (Accompanist, Doris Sheppard.)	Elsie Black	Mr. Edward Iles, Hon. R.A.M.
SONATA IN G—Pianoforte..... <i>Mozart</i>	Virginia McLean (Liszt Scholar)	Mr. Tobias Matthay, F.R.A.M.
RECITATION—"La Brouette"..... <i>Rostand</i>	Edith L. Fehr	M. Maurice Thiéry
VARIATIONS } FROM SONATA IN F SHARP MINOR (MS.)—Pianoforte FINALE } <i>Reginald King</i> (Student)	Reginald King (Macfarren Scholar)	{ Mr. Harry Farjeon, F.R.A.M. Mr. Charles F. Reddie, F.R.A.M.
QUARTET IN G (1st Movement)..... <i>Mozart</i>	{ 1st Violin, Enid Bailey 2nd Violin, Phyllis McDonald Viola, Philip Burton Cello, Doris Ververs	Mr. Lionel Tertis, F.R.A.M.
SONGS — {"Starry Woods" "Enchanted Forest"}..... <i>Montague Phillips*</i> (Accompanist, Mabel S. Johnson.)	Margaret Wilkinson	Mr. Arthur Thompson, F.R.A.M.
THREE } {"The Garden in Summertime" MINIATURES } {"Song without Words" (MSS.)—{"Caprice"} } Pianoforte... <i>Harry Clifford Hellier</i> (Student)	Harry Clifford Hellier	{ Mr. Norman O'Neill Miss Matthay, F.R.A.M.
ADAGIO } FROM SONATA IN G MINOR—Violoncello..... <i>Eccles</i> ALLEGRO } (Accompanist, W. F. Hartley.)	Peers Coetmore Jones	Mr. Herbert Walenn, F.R.A.M.
SONG—"The Poet's Life"..... <i>Elgar</i> (Accompanist, Rene Cook.)	Vera Kneebone	Madame A. J. Larkcom, F.R.A.M.
FANTASIE—Caprice (Op. 11)—Violin..... <i>Henri Vieuxtemps</i> (Accompanist, Doris Hibbert.)	Simone Terrell	Mr. Rowsby Woof, F.R.A.M.
SONGS — {"She came to the village church"} from Song-Cycle, Tennyson's "Go not, happy day" } "Maud"..... <i>Somervell</i> (Accompanist, W. Ifor Jones.)	Frederick S. R. Pyle	Mr. Henry Beauchamp, Hon. R.A.M.
ÉTUDE EN FORME DE VALSE—Pianoforte..... <i>Saint-Saëns</i>	Miriam Staincliffe	Mr. Frederick Moore, F.R.A.M.

* Ex-Student.

BROADWOOD CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show the discourtesy to their Fellow-Students of leaving before the last piece, unless the programme should extend beyond 5 o'clock.